

BOSTON

MUSICAL VISITOR,

Devoted to Vocal and Instrumental Music, and Published by
A MUSICAL ASSOCIATION.

PLEASE CIRCULATE. } The Singers went before, and the Players on Instruments followed after.—Ps. lxxviii. { \$1 A YEAR IN ADVANCE

VOL. 3.

Boston, March 7, 1844.

NO. 16.

TERMS TO VOLUME III.

ONE DOLLAR A YEAR, for twenty-four numbers, to single subscribers.

ANY PERSON sending five dollars, shall receive the sixth copy gratis.

TWO COPIES to Clergymen and Postmasters, for \$1.

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DIRECT to H. W. DAY, to whom all monies from agents and others must be sent—*Post Paid.*

A much larger amount of Music will be published in this than in previous volumes, embracing in addition to what has usually been furnished, some of the most popular Instrumental Music; also, Sacred Pieces for choirs and Musical Societies from the great masters.

TERMS FOR ADVERTISING.

For one insertion, 1 square, or less, \$1 00

" " 1 column, 3 00

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Yearly Advertisements will be inserted as follows

For one square or less, \$10 00

" " column, 30 00

Payment for transient advertisements must be in advance.

Yearly advertisements, quarterly in advance.

All communications must be addressed to H. W. DAY, Boston, Mass.

MUSICAL VISITOR.

Mr. PERKINS. We should be glad to accommodate Mr. Perkins if it were consistent with our rule, but at the price we sell books, we must have cash in hand for all we sell. On these terms we can furnish all kinds of music and music books *very low!*

Mr. HORRACE DAY. We have been informed that Mr Horace Day, of Yale College, has published a kind of genealogy of the Days, in this country. If we could obtain one of the books we should not only be obliged but would satisfy any one who will have the kindness to forward one.

NATICK. Did our Natick friends forget, or not know that we could have furnished the Glee books considerably less than they paid for them?

IOWA PATRIOT. Cannot the Iowa Patriot get us a few subscribers, and let us pay our bill.

FIRST RATE

OPPORTUNITY,
FOR MUSICAL ASSOCIATIONS,

Singing Societies, Schools,

GLEE-CLUBS
AND CHOIRS,

To obtain Glee, Chorusses, Anthems,
together with a large variety of com-
mon tunes in all metres, suited
to church service.

—ALSO,—

INSTRUMENTAL
MUSIC, FOR

Bands and Orchestras,

Arranged in all the parts. Two Associa-
tions in this city have voted to publish all
their music for one year in the Visitor,
commencing with the present number.

This notice is the more important to
all who may wish to secure the
Visitor, as, after the present,
only as many copies will be
published as are subscribed
for. We hope that this
notice may meet the
eye of such as may
be interested in
the same. Subscriptions
should be sent on immediately.

Those who commence with the present num-
ber will get a great variety of excellent
music for a very small sum—besides
the letter press matter.

Mr. Ide's Concert.

It is strange the number of the North Star containing a notice of this Concert should have been mislaid; for not having heard from Mr I. we were beginning to think that he had forgotten some, at least, of his friends in Boston. But we have just found the number, and although late in the day, will say, that from an editorial notice in the North Star, (Danville, Vt.,) it appears that our friend J. C. Ide, with a choice number of his singers, gave a Concert at Danville, about the middle of September which the editor speaks of in high terms. He says,—“Although we make no pretensions to musical skill, yet, as observed by Mr Ide at the close of his lecture, (which was given before the singing commenced,) it is apparent that in all descriptions of vocal music, whether in the merry glee, or the solemn chant, elocution should be particularly studied and practised, as much so as in public speaking. When this rule is properly observed, either by a whole choir or only one performer, as the case may be, a thrilling, spirit-stirring, soul-enlivening effect is produced on the mind of the hearer. Of this character, was “The Emigrant's Farewell,” so sweetly sung by Mr Ide; and the rapturous applause which followed this, as well as several other pieces, was not only a voluntary expression of feeling, but a merited tribute to the excellence of the performance.”

Members of the convention will recollect Mr Ide, who is, to say the least, a pretty fair specimen of the health, strength, nerve, bone and muscle, and we add, the good nature, too, of the Green Mountain boys, who are always wide-awake in music, temperance and other good causes. From a somewhat social acquaintance, we should think Mr Ide to possess the best of qualifications as a teacher, and we wish him with others, great success.

Mr. E. S. Nason's Concert.

Mr Nason is located at Newburyport, and a short time since gave a Concert by his school, with which an “auditor” was so well pleased that he has given a long commendatory notice of it in the Herald.

Mr. Flint, from the city, it seems is in great demand.

I. M. COMMINGS. We are obliged to our friend I. M. C. for his occasional favors through the office.—Perhaps some of his old classmates and fellow students may learn from this note, that he is now in Zibulon, Ga., successfully practicing medicine. He left a good name and many friends behind when he went south, and we are glad to hear that he is still active in the cause of humanity and religion. We should have said that he is *Professor of Botany and demonstrator of Anatomy*, in the Southern Botanical Medical College. The course here pursued requires three years study;—board from \$8 to \$12 per month.—There appears from their circular to be five Professors, and a course of study quite thorough and systematic.

MR. R—, or R—. We are happy to renew this bundle of subscribers. By reference to our book, it appears that a bill was sent with the number which completed the year, and as we received no return, it was presumed that the subscriptions would not be renewed, and according to our general rule, the bundle was no longer mailed. We shall mark the last year's subscription paid in the amount received, and hope that the present one will be attended to according to bill sent.

For

Minutes of all Associations, Conventions, &c., we shall be much obliged to any of our friends who will send them from different parts of the country. Direct to the Musical Visitor, Boston, Mass.

LITERARY NOTICES.

THE SOCIAL LYRIST, Containing a selection of sentimental, patriotic and pious songs, set to music, arranged for one, two and three voices by J. H. Hitchcock, Harrisburg, Pa.

This book should have been noticed before, but we wanted some opportunity to look it over, and have not found such an one until quite recently. It is, in a few words, a very compact selection of *chaste* love songs, with a great variety of music, principally, old tunes which to the song-singing world are like Old Hundred to the church. It is got up in a very neat style of 144 pages, 24 mo. form. The music is printed on the patent notes and suited to the Western market. It is easy for persons to sing the patent notes who can read the round ones, but this rule will not work both ways. There are a few patriotic songs and some half dozen hymns contained in the book besides the love songs, and we may add, a number of other pieces.—We do not know where those who like love songs could find a book of more worth. It has more than one hundred tunes and perhaps double the number of songs. There are some that are truly fine. It is however to us a matter of regret, that such as might love these songs, do not learn to sing of love divine, of enduring sweets, of holy joys, of bliss unfading, “no wonder” that the broken-hearted lover sinks because the frail object of his affections is unattainable. Not so with those who have obeyed the command “son give me thy heart.”

Almanac and Baptist Register for 1844,

Philadelphia.—This contains astronomical calculations suited to Boston, N. York, Baltimore, Philadelphia and Charleston. It contains the minutes of nearly all the Baptist associations in the United States with the names of correspondents. For that and other items of interest and importance of a denominational character, this Almanac will be particularly valued by the Baptists. They can probably be had at the Baptist Tract and Sabbath School Depositories.

Songs for the Cold Water Army. This is a little book of sixty-four pages in the 18mo. form, by Asa Fitz, and contains a variety of music and songs adapted to children and is designed to aid the cause of temperance.

ADVERTISEMENTS.

GEO. P. REED, music publisher, wholesale and retail dealer in **Sheet Music, Musical Instruments**, and **MUSICAL MERCHANDISE** of every description.

No. 17.—Tremont Row, Boston,

A liberal discount made to traders; seminaries, and artists of the profession, and orders promptly answered from any part of the country.

VALUABLE MUSIC BOOKS, For sale at **DITSON'S** Music Store, 135 Washington St., Boston.

Huntten's celebrated Instructions for the Piano-forte.

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Czeray's Treatise on Thorough Bass.

Jousse's Musical Catechism.

Hayter's Cathedral Chants.

Improved Organ Instruction Book.

A new Collection of Instrumental Music.

Oct 24 1y

OLIVER DITSON, dealer in sheet music and second hand Pianos. 135 Washington st.—Pianos to let.

THE ELEMENTS OF MUSICAL COMPOSITION,

THOROUGH BASS, and Method of Arranging Music for Brass, Wooden, and String Bands, by I. B. Woodbury, just published and for sale by CHARLES H. KEITH, Nos. 67 and 69 Court St. \$4.50 per doz., 50 cents single copy. All orders from the country will be promptly attended to.

NEW MUSIC.

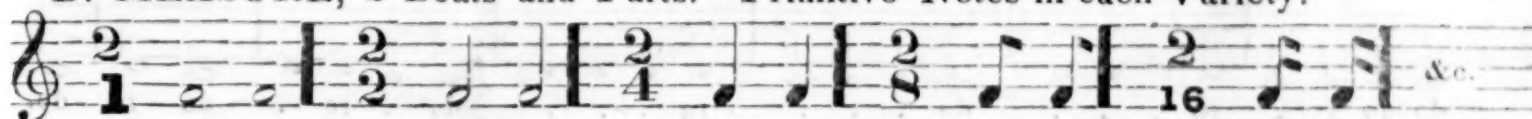
THE *Philharmonic Waltzes*, dedicated to the Philharmonic Society, by J. G. Jones, Member of the Royal Academy of Music London. *Constanza's Song*, from the "Egyptian," by T. Power music by T. Bissell, Member of the Royal Academy. Just published, and for sale at KEITH'S, 67 & 69 Court street.

LESSONS FOR SINGING CLASSES, AND PRACTICAL EXERCISES.

VARIETIES OF MEASURE EXPRESSED IN NOTES.

IN COMMON TIME WE HAVE

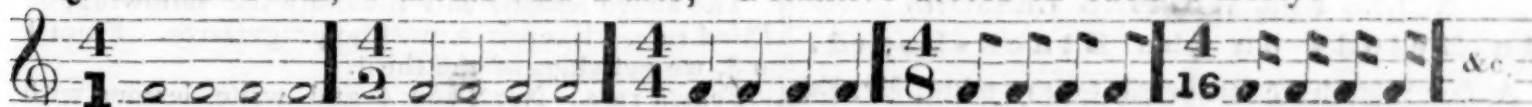
D. MEASURE, 2 Beats and Parts. Primitive Notes in each Variety.



T. MEASURE, 3 Beats and Parts. Primitive Notes in each Variety.



Q. MEASURE, 4 Beats and Parts. Primitive Notes in each Variety.



IN COMPOUND TIME WE HAVE

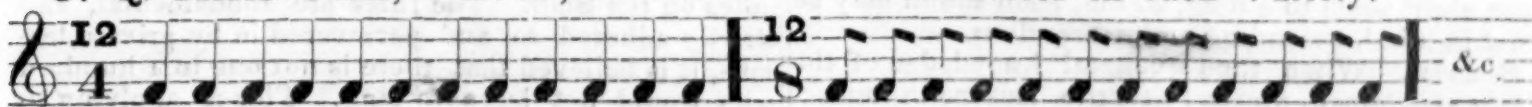
C. D. MEASURE, 2 Beats, 4 Parts. Primitive Notes in each Variety.



C. T. MEASURE, 3 Beats. 9 Parts. Primitive Notes in each Variety.

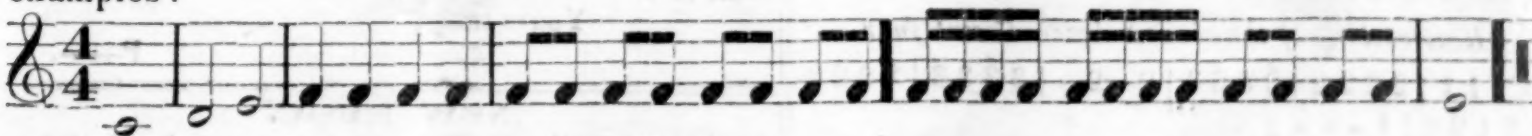


C. Q. MEASURE, 4 Beats, 12 Parts. Primitive Notes in each Variety.



ON THE USE OF NOTES.

Notes are used as the representatives of sounds of different lengths, as in the following examples:



SOLFEGGIO EXERCISES IN THE NATURAL POSITION OF THE SCALE ON THE STAFF.

1

SCALE IN NOTES ON THE STAFF.

do re mi fa sol la si do do si la sol fa mi re do.

PRIMITIVES.

do re do re do re do re do.

DO & RE.

do do re re do do re do re do re do.

2

3

do do re re do do re do re do re do.

[TO BE CONTINUED.]

RULES FOR WRITING LESSONS in Melody on the Black-board.

A few rules have occurred to my mind, Mr. Editor, which it will be important for teachers to remember when writing lessons on the black-board for their scholars and classes; or, which are universal in their application to lessons designed for learners of vocal music.

First, then, I would commence with the Scale in numerals as follows with the syllables:—

1	2	3	4	5	6	7	8
Do	Re	Mi	Fa	Sol	La	Si	Do

This in some cases, cannot be sung by a learner, hence the rules that follow; but, as an exercise of four beats to a note, it may be sung even as it is now. About all that is necessary is, to impress on the mind that this is the SCALE of sounds, having five whole and two half steps. Let it be sung slowly, four or even eight beats to a note, so that each sound may be fixed in mind, ascending and descending.

Second. When thus a general knowledge of the Scale is obtained, proceed to write lessons in numerals and sing by syllables in all cases.

First rule. The first lessons should not exceed three or four sounds above 1, and should be thoroughly practiced, beating the time.

Second rule. They should not proceed by skips of more than one degree.

Illustrations of the above rules:—Count four.

1 1 1 1 | 2 2 2 2 | 3 3 3 3 | 2 - 2 - | 3 3 3 3 | 2 2 2 2
| 1 1 2 2 | 1 - - - ||

The next lesson would be a little harder.

1 1 2 2 | 3 3 2 - | 3 3 2 2 | 1 1 2 - | 1 1 2 2 | 3 2 1 - ||

The next would be a little harder still,—Count four in a measure, and sing a sound to each beat.

1 2 3 2 | 3 2 1 - | 2 3 2 3 | 1 1 2 - | 1 2 3 2 | 3 2 1 - ||

The next would be a little more difficult.

1 3 2 3 | 1 3 2 - | 3 2 2 3 | 3 1 2 3 | 2 1 2 - | 3 1 2 2 |
3 2 1 - ||

The above lessons will illustrate the following, or Third rule. Exercises must be progressive. From 1 to 3, we get skips of the third.

Fourth rule. Next add 4 and write lessons with skips of the Second—then of the third, then of the fourth, bringing in 4 more or less into each.

Fifth rule. Add 5 and proceed systematically as above.

Sixth rule. Next begin at the other end of the scale:—

EXAMPLE.

8 8 7 7 | 6 6 7 - | 6 6 7 7 | 8 8 7 - | 8 8 7 7 | 6 7 8 - ||

Seventh rule. Then take in 5 again and proceed on the same plan.

Eighth rule. Now write lessons in the whole Scale from the more simple to those that are more difficult.

Ninth. All the above rules are applicable if the teacher chooses to write his first melodic lessons in notes on the Staff. The rules are fundamental, and strictly adhered to and persevered in by private lessons, it is believed that there is not one in a hundred who would not learn to sing. This is applying to music the common sense rules in substance, in learning any other branch of education.

Tenth. The next statement will to some appear quite strange, not to say paradoxical;—

It is very easy to write a hard lesson but quite difficult to write an easy one.

Yours truly,


P—.

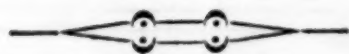
NEW MUSIC.

HAIL TO THE HEROES, patriotic song, sung by Mr. Baker at the Academy's Concerts, Music by I. B. Woodbury; *When the night is dark*, a song of the sea, words by O. W. Withington music by I. B. Woodbury, Odessa Waltz; Fall do; Tremont do; Warmesit do; Bourd do; Champion's March, Iron Boots and Rhode Island Quick Steps; Gems for the Union, in 26 numbers, each No. to be a waltz, march, quick step, dance or song, arranged for two performers on one Piano-forte, by Simon Knaebel. The above are just published by CHARLES H. KEITH, No. 67 and 69 Court street, where he is daily issuing something new, with a catalogue of upwards of one hundred thousand pages of music, and musical works, which he offers for sale at the lowest possible rates. Purchasers are invited to call.

GRAND HALLELUJAH CHORUS.

A
Sublime and Masterly Composition,
By

~  **HANDEL.**  ~



Allegro.



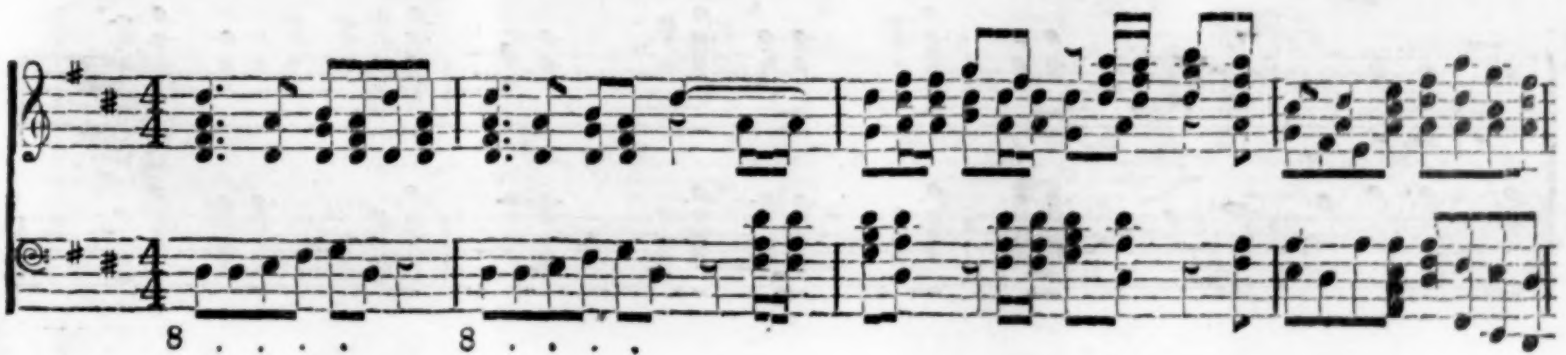
8 . . . ,



Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,



8 8



Hal - le-lu-jah, Hal - le-lu-jah, Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, For the Lord



Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le-lu-jah, For the Lord



Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal - le-lu-jah, For the Lord



God om-ni-po-tent reign-eth. Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,



God om-ni-po-tent reign-eth. Hal - le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,



God om-ni-po-tent reign-eth, Hal - le-lu-jah, Hal-le-lu-jah, Hal - le-lu-jah, Hal-le-lu-jah,



Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,

For the Lord God omnipotent reigneth. Halle - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

For the Lord God omnipotent reigneth. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah

Ped.

For the Lord God om - ni - po - tent reign - eth. Hal-le-

Hal-le - lu - jah, Hal-le-lu-jah, Hal-le-lu-jah,

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah,

Hal-le - lu - jah,

8

[illegible]

Handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The music is in 2/4 time. The melody is written on the top staff, and the accompaniment is written on the bottom staff. The lyrics "The Rose Tree" are written below the bottom staff. The score is handwritten in ink on aged paper.

Pod. 8

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,

lu-jah, Hal-le-lu-jah, For the Lord God om-ni-po-tent

Hal-le-lu-jah, Hal-le-lu-jah, For the Lord God om-ni-po-tent

lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-

ten.

Hal - le - lu - jah, Hal - le - lu - jah, The kingdom of this
p
 reign - eth, Hal - le - lu - jah, Hal - le - lu - jah, The kingdom of this
p
 reign - eth Hal - le - lu - jah, The kingdom of this
p
 lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, The king - dom of this

Ped.

f
 world has be - come the kingdom of our Lord and of his Christ, and of his Christ.
f
 world has be - come the kingdom of our Lord and of his Christ, and of his Christ.
f
 world has be - come the kingdom of our Lord and of his Christ, and of his Christ.
f
 world has be - come the kingdom of our Lord and of his Christ, and of his Christ. And he shall

ff
 And he shall

And he shall reign for ev - er and ev - -

reign for ev - er, and ev - er for ev - er and ev - er, and he shall

This system contains two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a whole rest and then contains a melodic phrase. The bottom staff is a piano accompaniment in C-clef with a key signature of one sharp (F#). It features a continuous eighth-note accompaniment pattern. The lyrics are written below the piano staff.

And

And he shall reign for ev - er and ev - er, for ev - er

er. And he shall reign for ev - er and ev - er.

reign, and he shall reign for ev - er, for ev - er and ev - er, for

This system continues the musical piece. It consists of two staves. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in C-clef, both maintaining the D major key signature. The lyrics continue across the staves, with some lines appearing above and below the staves for better readability. The piano accompaniment continues with its characteristic eighth-note pattern.

he shall reign for ev - er and ev - - - er, King of kings, - -

and ev - er, for ev - er and ev - er, King of kings, - - -

And he shall reign for ev - er and ev - er, for ev - er and

ev - er and ev - er, for ev - er, for ev - er and ev - er, for ev - er and

Loft.

Ped. 8 . . . 8 . . .

and Lord of lords

and Lord of lords

ev - er Hal - le - lu - jah, Hal - le - lu - jah, for ev - er and ev - er, Hal - le - lu - jah, Hal - le -

ev - er Hal - le - lu - jah, Hal - le - lu - jah, for ev - er and ev - er, Hal - le - lu - jah, Hal - le -

First system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "Kings of kings,". The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "for ever and ever, Hal-le-lu-jah, Hal-le-". The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "lu-jah, for ever and ever Hal-le-lu-jah, Hal-le-". The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "lu-jah, for ever and ever Hal-le-lu-jah, Hal-le-".

Kings of kings,

for ever and ever, Hal-le-lu-jah, Hal-le-

lu-jah, for ever and ever Hal-le-lu-jah, Hal-le-

lu-jah, for ever and ever Hal-le-lu-jah, Hal-le-

Second system of the musical score. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "and Lord of lords,". The second staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "lu-jah, for ev-er and ev-er, Hal-le-lu-jah, Hal-le-". The third staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "lu-jah, for ev-er and ev-er, Hal-le-lu-jah, Hal-le-". The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics "lu-jah, for ev-er and ev-er, Hal-le-lu-jah, Hal-le-".

and Lord of lords,

lu-jah, for ev-er and ev-er, Hal-le-lu-jah, Hal-le-

lu-jah, for ev-er and ev-er, Hal-le-lu-jah, Hal-le-

lu-jah, for ev-er and ev-er, Hal-le-lu-jah, Hal-le-

King of kings,

lu - jah, for ev - er and ev - er, Hal - le - lu - jah, Hal - le -

lu - jah, for ev - er and ev - er, Hal - le - lu - jah, Hal - le -

lu - jah, for ev - er and ev - er, Hal - le - lu - jah, Hal - le -

and Lord of lords, and Lord of lords. And he shall reign,

lu - jah, King of kings and Lord of lords. And he shall

lu - jah, Kings of kings and Lord of lords. And he shall reign for ev -

lu - jah, Kings of kings and Lord of lords. And he shall reign for ev - er and

ff

Ped. 8

and he shall reign for ev-er and ev - er, for ever and
 reign, - - and he shall reign for ev - er and ev - - er King of kings, for ever and
 er, And he shall reign for ever and ev - - er King of kings,
 ev - er, And he shall reign for ever and ever King of kings, for ever and

8

ever Hal-le-lu-jah, Hal-le-lujah, And he shall reign for ev - er, for
 ever, And Lord of lords, Halle-lujah, Halle - lujah And he shall reign for
 - And Lord of lords, - - - And he shall reign for ev - er, for
 ever, And Lord of lords Halle-lujah, Halle-lujah, And he shall reign for ev - er, for

ever and ev - er, King of kings, and Lord of lords, King of
ever, for ev - er, King of kings and Lord of lords, King of
ever, for ev - er, King of kings and Lord of lords, King of
ever, for ev - er, King of kings and Lord of lords, King of

Ped.

kings, and Lord of lords. And he shall reign for
kings, and Lord of lords. And he shall reign for
kings, and Lord of lords. And he shall reign for
kings, and Lord of lords. And he shall reign for ev - er and

ev - er and ev - er, King of kings, and Lord of
ev - er and ev - er for ev - er and ev - er for ev - er and
ev - er and ev - er, for ev - er and ev - er, for ev - er and

Ped

lords, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,
ev - er, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.
ev - er, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,
ev - er, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.